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Handel & Haydn Society
present

The
Academy of Ancient Music
with the chorus of
Handel & Haydn Society

Christopher Hogwood Conducting

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Be sure and stop by the Handel & Haydn Society Boutique in the Front Hall. For your convenience the Boutique will be open before the concert as well as during intermission.

Staffed by volunteers the Boutique will have H&H T-shirts, sweatshirts and tote bags - perfect for gift giving or for yourself. Proceeds from the Boutique go to benefit the society.

The 172nd Season Continues at Symphony Hall

March 1987

Monday, March 23 at 8:00 pm
Tuesday, March 24 at 8:00 pm
Mozart - Posthorn Serenade
Dvorak - Wind Serenade
Britten - Serenade for Tenor, Horn & Strings
Christopher Hogwood, conducting
David Gordon, tenor
Pamela Paikin, horn

April 1987

Friday, April 10 at 8:00 pm
Sunday, April 12 at 2:00 pm
Handel - Athalia
Christopher Hogwood, conducting
Judith Nelson - Josabeth
Janice Felty - Athalia
Derek Lee Ragin - Joad
Stanley Cornett - Mathan
Gregory Reinhart - Abner

For more information on the season - or to add your name to our mailing list - please call or write the Handel & Haydn Society office at 266-3605 Monday - Friday 9-5, 158 Newbury Street, Boston, MA 02116.

THE ACADEMY OF ANCIENT MUSIC
with the chorus of
HANDEL & HAYDN SOCIETY

Friday, February 20 at 8:00 pm
Symphony Hall, Boston

Christopher Hogwood, Conducting
Christophe Coin, cello

SCHUBERT Symphony No. 5 In B-flat Major, D.485
 Allegro
 Andante con moto
 Menuetto. Allegro molto
 Allegro vivace

HAYDN Concerto for Cello in C Major, Hob. VII; 1
 Moderate
 Adagio
 Finale: Allegro molto
 Christophe Coin, Cello

INTERMISSION

MOZART Jesu, wahrer Gottessohn
 (*from Grabmusik, KV42*)
 Ave Verum Corpus, KV.618
 Symphony No. 40 in G minor, "Great", K550
 Molto allegro
 Andante
 Menuetto and trio
 Allegro assai

This program is the first collaboration between the Academy of Ancient Music and Handel & Haydn Society. Christopher Hogwood has served as Director of the AAM since he founded the group in 1973. He was appointed Artistic Director of H&H in July of 1986.

The Academy of Ancient Music is managed by Byers, Schwalbe and Associates, One Fifth Avenue, New York, NY 10003.

The Academy of Ancient Music

The original Academy of Ancient Music was established in the 18th century for the purpose of performing 'old' music - defined by their director, Dr. Pepusch, as anything composed more than twenty years earlier. Their concerts of Ancient Music (known as the King's Concerts) were well patronized by London society and continued until 1848.

This modern revival of the Academy is dedicated to giving audiences an authentic experience of music as it would have sounded at the time it was written. It brings together specialists in every branch of baroque and classical performance style, playing authentic and original instruments of the appropriate period. It has been featured frequently in music festivals and concerts ranging from the Royal Festival Hall in London to Lincoln Center in New York City to Japan's Osaka Symphony Hall.

The Academy of Ancient Music made its North American debut tour in September 1984 with a chamber ensemble directed by Christopher Hogwood. This highly successful debut included appearances in Montreal, Boston, Washington and New York City, which was broadcast live coast-to-coast on the prestigious television program *LIVE FROM LINCOLN CENTER*. During the 1985-86 season, the baroque ensemble undertook a major tour of North America and Canada, celebrating the tercentenaries of Bach and Handel.

In January 1987, the AAM will give the first concert in a series promoted by the Barbican entitled 'Mozart Monthly', and will feature regularly in the series.

The Academy of Ancient Music continue to receive accolades from critics and public alike for its recordings on the Decca L'Oiseau-Lyre label. Five Gramophone Magazine critics put AAM records among their 'Critics Choice for 1982.' The editors and critics of Stereo Review chose the AAM Mozart Symphonies, Vol. 6, recording which includes the 'Jupiter', 'Paris', and 'Haffner' symphonies, as a recipient of one of the twelve Record of the Year Awards in 1983. In 1984 Christopher Hogwood and the Academy of Ancient Music received the British Record Industry Award for the best classical recording of the year for Vivaldi's 'The Four Seasons', which also reached No. 85 in the best-selling LP charts. Chosen by The London Times as best choral recording of 1984 was the recording of the Mozart *Requiem*, directed by Christopher Hogwood. This recording alone has sold nearly 100,000 copies.

In May 1985 The Academy recorded Handel's 'Athalia', recently released by Decca on the L'Oiseau-Lyre label. Conducted by Christopher Hogwood, the cast includes Dame Joan Sutherland, Emma Kirkby, Aled Jones, Anthony Rolfe Johnson, James Bowman and David Thomas. The AAM is now recording the complete Beethoven symphonies on period instruments for Decca Florilegium and the first two records of the series, symphonies 1 & 2 and the 'Eroica' symphony have met with critical acclaim and soaring sales.

On 3 May this year the Academy of Ancient Music was invited to participate in a gala concert at the Royal Festival Hall in the presence of HRH Princess Alexandra to celebrate 35 years of music at the South Bank.

Christopher Hogwood, Director

Christopher Hogwood is today one of Britain's most internationally active conductors, as well as being a highly successful recording artist for Decca on the L'Oiseau-Lyre label/London Records. On July 1, 1986 Christopher Hogwood took over as Artistic Director of Boston's 172 year old Handel & Haydn Society.

Mr. Hogwood was born in 1941 in Nottingham, England. He studied classics and music at Cambridge University where his teachers included Raymond Leppard, Thurston Dart and Mary Potts. Subsequently he studied with Gustav Leonhardt and Rafael Puyana.

In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. The orchestra is now internationally acclaimed with a busy schedule of performances all over the world and a large number of bestselling recordings to its credit.

Christopher Hogwood is also in great demand as a guest conductor for a wide range of programs, and has been particularly active in the USA where he works regularly with such orchestras as the Boston Symphony, Chicago Symphony, Cleveland Orchestra and the Los Angeles Philharmonic. In Britain he has recorded with the London Philharmonic Orchestra, and he will conduct them at the Royal Festival Hall in April 1987. He has also undertaken conducting engagements in many European centers including Paris, Lisbon, Copenhagen and the Ansbach and Lucerne festivals.

Mr. Hogwood has also been active as an operatic conductor: he has conducted *Don Giovanni* for the St. Louis Opera, Handel's *Agrippina* for La Fenice in Venice, and Mozart's *Il Sogno Di Scipione* in Vicenza. In February 1985 he conducted a new staged production of Handel's *Messiah* for the Deutsche Oper in Berlin. Future operatic projects will include Mozart's *Idomeneo* and *La Clemenza di Tito* with the Opera Comique in Paris, and Mozart's *Così fan tutte* with Los Angeles Opera.

Despite his busy conducting schedule, Christopher Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson. He has enjoyed a fine reputation as a harpsichordist, both in concerts and in a distinguished series of recordings. He has made a major contribution as scholar and performer to the cause of authenticity in the presentation of Baroque and Classical music, and has been a successful and popular broadcaster on the widest range of musical topics. Mr. Hogwood has recently been presented with the 1985 Walter Willson Cobbett medal, a medal awarded annually by the Worshipful Company of Musicians to a distinguished musician for his services to Chamber Music. In addition Mr. Hogwood has recently been invited to become a honorary professor in the Department of Music at the University of Keele for a period of two years from 1 October 1986.

ACADEMY OF ANCIENT MUSIC

Violin I

Paul Barritt, leader
Desmond Heath
John Willison
Margaret Faultless
Hildburg Williams
Brian Smith

Violin II

Marshall Marcus
James Ellis
Roy Mowatt
William Thorp
Paul Boucher
Nicola Cleminson

Viola

Trevor Jones
Colin Kitching
Rosemary Nalden
Rupert Bawden

Cello

Susan Sheppard
Marilyn Sansom
Lyden Cranham

Bass

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Amanda MacNamara

Flute

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Oboe

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Celia Bernens
Susan Byers
Pamela Dellal
Jeanne McCrorie
Sonya Merian-Soboff
Pamela Murray
Susan Trout
Mary Ann Valaitis
Ethelwyn Worden

Bass

Peter Gibson
John Holyoke
Thomas Jones
Mark McSweeney
Richard Morrison
David Murray
Mark St. Laurent
David Stoneman

Christophe Coin, Cello

Born in Caen, France in 1958, Christophe Coin began his musical studies in his home town. He went on to the Conservatoire National Supérieur de Musique in Paris. There in 1974 in André Navarra's class he won the first cello prize and concluded his Conservatoire studies in 1976. To extend his cellist's training he then devoted himself to ancient music studies at the Vienna Academy. Later at the Schola Cantorum in Basel he studied the viola da gamba with Jordi Savall.

From 1977 to 1983 he was regularly invited by the Concentus Musicus from Vienna directed by Nikolaus Harnoncourt, Hesperion XX by Jordi Savall, and by The Academy of Ancient Music by Christopher

Hogwood. He has regularly performed chamber music with Sandor Vegh and Eugene Istomin. In 1984, he founded the Ensemble Mosaiques and later on, a quartet formed with the Ensemble's string leaders.

Since 1984 Christophe Coin has taught baroque cello and viola da gamba at the Conservatoire National Supérieur de Musique de Paris in a class which he had been asked to establish.

Mr. Coin has recorded over 30 discs for Decca, Telefunken, Astree, Harmonia Mundi, EMI, Accent, and Erato. Among them are the acclaimed Two Concertos for Cello by Haydn with the Academy of Ancient Music, and the 5 Sonatas for cello and piano by Beethoven, with Patrick Cohen, pianoforte.

SHUBERT Symphony No. 5 in B flat major (1816), D. 485

On 13 June 1816, some three months before he began the score of his Fifth Symphony, the Nineteen-year-old Franz Schubert wrote in his diary:

All my life I shall remember this fine, clear, lovely day. I still hear softly, as from a distance, the magic strains of Mozart's music...O Mozart, immortal Mozart, how many, how infinitely many inspiring suggestions of a finer, better life have you left in our souls!

Schubert's early symphonic idiom is formed in spirit and substance by the classical past, and his B-flat Symphony of 1816 looks especially to Schubert's favorite among Mozart's Symphonies, the "Great" G minor. Most noticeably, his orchestration with single flute, and no clarinets, trumpets or drums, matches Mozart's first version of the work as performed in this program; and his Menuet echoes Mozart's in key, mode and material.

Still, of the five classically-based Symphonies composed between 1813 and 1816, the Fifth stands as the most fluent, concise and individual: it dispenses with slow introduction common to all other of Schubert's four-movement Symphonies. Instead, the slow chordal curtain in the woodwinds is quickly drawn aside by staccato violins to reveal a variant of Schubert's favorite dactylic rhythm; all are kept in play in this balanced sonata first movement. The Andante sings and modulates with great beauty; the Menuet moves vigorously but more simply than its Mozartean model, and the pastoral Trio delights in drone and canon. The lively spirit of the Finale is countered at moments by dark harmonies and stormy scales, but these are mere formality, and the work ends with its initial exuberance intact.

The Fifth Symphony was performed in an informal concert shortly after it was written by the 35-member, mainly amateur orchestra which had grown out of the Schubert family quartet and now met in the residence of its leader, the violinist Otto Hatwig. Schubert regularly played viola in Hatwig's orchestra during these years (1815-1818); and his elder brother Ferdinand played violin. The first public performance of the Symphony did not take place until after Schubert's death. It took place in Vienna at the Josephstädter Theater on 17 October 1841 during an all-Schubert program in which both Ferdinand and Schubert's boyhood friend Michael Leitermayer conducted. The critic for *Der Wanderer* referred to the work as "an excellent composition written in the less severe style, and on that account more approachable in dimension." He added, "The performance was splendid." —John Golofcheskie

HAYDN Cello Concerto in C major (VII:1)

The take-over of Hungary and Czechoslovakia by their respective Communist governments after the end of World War II had one curious side-effect: it proved to be the greatest event that ever occurred in the world of Haydn scholarship. In Hungary, the vast Esterhazy Archives, previously closed to all except the very occasional and fortunate scholar, was opened to the public revealing many unique manuscripts hitherto unpublished. And apart from the Esterhazy Archives, a perhaps even more remarkable find was a complete archive formerly belonging to the Festetics family and housed (as it is again today) at Keszthely Castle on Lake Balaton, south-west of Budapest, and containing the only authentic manuscripts of most of Haydn's early symphonies, quartets, divertimenti for strings and horns, and two string trios.

Bohemia, one of the provinces of what is now Czechoslovakia, was the home of the many castles belonging to the Austrian nobility and as the Communist government began systematically to confiscate the holdings of these castles, the musical collections, often very substantial, were simply heaved onto trucks and carried to Prague, there to be dumped helter-skelter in the cellars of the National Museum's Music Department. I was one of the first Western scholars to be allowed to examine the Museum's vast uncatalogued holdings when in 1959 I spent several weeks in Prague examining manuscripts.

The most sensational discovery from the Prague Archives came in 1962, when O. Pulker, then a librarian of the Museum, discovered a set of eighteenth-century manuscript parts of a lost Concerto per il violoncello in C (as Haydn entered it in his Entwurf-Katalog, chronological thematic catalogue which the composer began about 1765 and kept, with interruptions, for many years.) Because of the thematic entry in this catalogue the newly-discovered Concerto in C major could be at once identified and authenticated. The twentieth-century premiere of the work took place in connection with the Prague String Festival on 19 May 1962, when the soloist was Milos Sadlo and the Czechoslovak Radio Symphony Orchestra was conducted by (Sir) Charles Mackerras, both of whom also made the first recording. The new work was an instant success with public and soloists, and is now one of the most popular cello concertos in the repertoire.

The first movement, with its Lombard rhythms (end of the tutti), dotted patterns, syncopations and courtly atmosphere, is in Haydn's great C major style of the 1760s - the work was probably composed for Haydn's brilliant cellist in the Esterhazy band of that time, Joseph Weigl. The virtuoso demands of the great solo sections in Symphonies nos. 6-8 (*Le matin, Le midi, Le soir*) are all somewhat similar and show Weigl to have possessed a matchless technique and, judging from the slow movement in a symphony especially written for him in 1763 (no. 13) a beautiful tone in adagios. The slow movement of the C major Concerto (the oboes and horns of the flanking movements are not silent) is indeed very similar in mood and compositional technique to that of Symphony no. 13. The Finale is a tour-de-force of epic

proportions, with passages lying very high indeed and difficult for even the most accomplished soloists of today. Formally, this last movement is brilliantly laid out, the culmination of all Haydn's concerto finales of this period and a worthy successor to the great Vivaldian ritornello form. It is sobering to think that this noble work might have been lost to us forever, had not this single set of parts survived the Second World War and its aftermath.

-H.C. Robbins Landon

MOZART Grabmusik, KV42

Mozart's Grabmusik or Passion Cantata was composed in Salzburg in the Spring of 1767 when he was 11 years of age. The work, composed in the form of a Baroque Passion, consists of 3 Recitatives, 2 Arias, a Duet and Chorus for Soprano and Bass soloists and mixed chorus. Only the final Chorus "Jesu wahrer Gottessohn" will be performed in this evening's concert.

Ave Verum Corpus, KV618

In contrast to the much earlier Grabmusik the Ave Verum Corpus was written during the last year of Mozart's life in June of 1791. This motet, written for the choirmaster Anton Stoll and intended for the feast of Corpus Christi, is beloved for its simplicity and straightforwardness. Only 46 measures in length, it is scored for mixed chorus, strings and organ.

-Jeffrey Rink

Symphony No. 40 in G minor "Great" K.550 First Version

In the vast literature about Mozart's life and music, one constantly encounters three assertions about the final trilogy of symphonies (K. 543.550.551) completed in 1788 in the space of about three months. These are: we do not know for what orchestra or occasion the three works were composed, so they were probably the result of an inner artistic compulsion rather than an external stimulus; the three works were intended as a trilogy: these masterpieces were never performed during his lifetime. An investigation of these assertions shows two of the three to be misleading.

Anyone who has examined Mozart's composing habits knows that, although he could sometimes create with lightening speed, he also sometimes procrastinated, on occasion he was depressed and found it difficult to compose, and he was frequently kept from composing by the lessons and concerts necessary to support his family. Plenty of documented examples suggest that he seldom launched a large-scale work without a use for it in mind, and that when a commission dried up, he would sometimes abandon a work in mid-course. We should, therefore, doubt that Mozart composed three large symphonies with no goals in mind.

Perhaps his most immediate goal in composing at least one of the symphonies was that Mozart had scheduled a series of subscription concerts for June and July 1788 although the series was cancelled due to lack of subscribers after the first concert. Another goal is revealed in the number three itself. Sets of larger symphonies were customarily circulated in manuscript or engraved editions in groups of three and undoubtedly Mozart had hoped to publish K543, 550 and 551 as an 'opus' although in fact they remained unpublished until after his death.

The final goal was that in 1788 Mozart was trying to arrange a trip to London - it was well known among musicians on the Continent that a composer-performer could make more money in London than anywhere else and as Haydn would show by his visits to London in the early 1790s - producing symphonies was an important element in such a venture. The tour did not materialize, but the three symphonies would have provided music for a German tour he made in 1789 seeking patronage and perhaps a permanent post. An examination of what is known of Mozart's orchestral concerts on this tour undermines the notion that the last three symphonies remained unperformed.

At the Dresden Court (14 April) Mozart performed a piano concerto, and (although the rest of his program is unknown) very likely at least one symphony. The program of Mozart's concert of 12 May in the Leipzig Gewandhaus includes three 'symphonies'. Although it would be tempting to suppose that all three of Mozart's last symphonies were performed on this occasion, it is more likely that he followed the custom of some of his Viennese concerts, dividing a symphony and using the opening movements at the beginning of the concert and the finale at the end. Thus Leipzig probably heard only one, or two, of the trilogy.

A concert Mozart gave in Frankfurt on 15 October for the festivities surrounding the coronation of Leopold II is documented by Count Ludwig von Bentheim-Steinfurt in his diary. The program begins with a symphony and the Count tells us that "the last symphony was not given for it was almost two o'clock and everybody was sighing for dinner..."

The very existence of versions of K550 with and without clarinets demonstrates that the work was performed, for Mozart would hardly have gone to the trouble of adding the clarinets and rewriting the flutes and oboes to accommodate them, had he not had a specific performance in view. And the version without clarinets (as performed tonight) must also have been performed, for the reorchestrated version of the two passages in the slow movement, which exists in Mozart's hand, must have resulted from his having heard the work and discovered an aspect needing improvement. If we add to the concert activities mentioned, the evidence of surviving contemporaneous sets of manuscript parts of the last three symphonies, we can confidently lay to rest the myth that these works remained unperformed during his lifetime. -Neal Zaslow



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